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# THE DECORATOR AND FURNISHER.

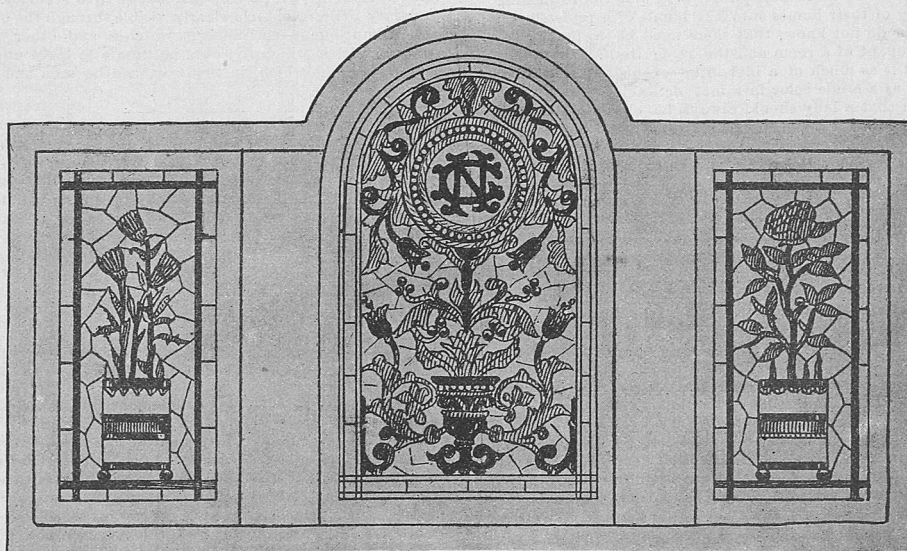
## AN UNIQUE STAINED GLASS WINDOW.



FROM the south end of Prospect Park in Brooklyn, running five and a half miles to the ocean and terminating in the Concourse on Coney Island, is one of the handsomest boulevard drives in the world. It is known as the Ocean Parkway, is 200 feet wide, the pride of Brooklyn and the adjacent villages, used for the greater part of the year, is kept like a race track by the Park Commissioners. Lining the sides of this beautiful drive many handsome residences have been erected within the past few years, notably within the past twelve months. Among these, about a mile below the park, none are more elegant or complete in every appointment than that recently built and occupied by our good friend, the genial managing editor of the *Commercial Advertiser*, Mr. James Francis Graham. This gentleman has been a hard worker for very many years in the grimy newspaper world, but has had time nevertheless to culti-

On the left there springs from the jar a plant of more rugged, stately proportions, which, flowering near the top in beautiful purples and greens, discloses "The thistle of Scotland—the home of my fathers," says Mr. Graham. And so, artistic sentiment unites with practical usefulness in making even the very windows a source of constant pleasure to this charming home circle. The superb effects and rich and harmonious blending of colors in this rare window are seldom equalled in stained glass work. The finest opalescents and the richest jewels have been carefully selected and used with freedom to secure the result. The artist, Mr. Frank A. Kirtland, has been for many years well known as a maker of stained glass of the highest class. At his office, No. 41 Union Square, West, many beautiful and original designs can always be seen, as well also as the beautiful exhibit of decorative tile and terra cotta of the Menlo Park Ceramic Works, of which Mr. Kirtland is the general manager.

AN old fashioned mahogany combination bookcase and writing desk, such as nearly every family owns and longs to get rid of, may be completely transformed by removing the glass doors from the upper and the drawers from the lower part, and substituting therefore soft silken curtains of a dull bluish tint—



STAINED GLASS WINDOW IN THE RESIDENCE OF MR. JAMES FRANCIS GRAHAM, OCEAN PARKWAY, BROOKLYN.

vate his artistic tastes and surround himself with all the comforts of a home. Everything that is novel and beautiful attracts his critical and cultivated eye. With his charming family he unites in making his new residence a delight to the passer-by and a haven of rest and welcome to his friends. The interior of his new home has many unique features, but the most striking and novel of them all is the large three-light window facing the north and at the head of the main stair landing, in full view of the vestibule and parlor doors. This window, which we here illustrate, has a history, and embodies a sentiment which makes it an ever-present joy to the whole family and a source of pleasure and wonderment to their friends. As will be observed in the illustration, the central light contains at the base a graceful vase, from which rises a mass of fanciful flower scrolls, supporting near the centre of the arched top a richly jewelled medallion frame, within which is entwined the monogram of the daughter and only child. On either side, two jars of novel construction contain two flowering plants. On the right, from among the variegated greens and browns, rosebuds peep and fall; while at the top a full-blown rose of beautiful coloring blooms in luxuriance. "The rose of old England," Mr. Graham remarks—"that means my wife; she was born there."

which makes the best harmony with mahogany color. These curtains may be hung on brass rods, although slender bars of mahogany with square cut ends are more pleasing. If the drawers are removed from the lower part, shelves may be easily slipped into their places, and will be found valuable for the bestowal of bric-a-brac and art treasures.

MANY people have a very misty idea of the meaning of the term conventional as applied to decoration. A natural flower, for instance a rose, taken as the theme of ceiling or wall decoration is unsuitable. It does not always fit in where it is needed; it is likely to be untrue in drawing and color, and its recurrence in a continuous design is always wearisome. But the rose with its leaf, its seed vessel, its inner petals set round a heart of tawny gold, may form the motive for a design when its various forms are modified to suit the requirements of true decoration, not reproducing, but suggesting their originals and fitting themselves to the needs of borders, masses, and arabesques, in which we may enjoy the beauty of line, curve, and color without the thought of the actual rose, which, nine times out of ten, would be crude and faulty in execution, and whose frequent repetitions would give a spotty effect to the entire design.